



kids, and she found herself living in New Jersey with a new desire. "I wanted to build structures—not high-rises necessarily—l wanted to work for a developer," she says.

room. I loved every minute of it."

Then, she got the nudge she needed to take the next fork in the road. "I was styling some of the background spaces where they

where this A-frame comes into focus. Located at the base of Hunter Mountain in the Catskills, the classic 1970s house served as a getaway for Jamie and her family, all

"There was some kit that happened in 1970 that a bunch of people had purchased and built in this beautiful community called Colonels Chair."

Working with another "ski dad" in the neighborhood,

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Ken Hudes, architect and founder of Atelier NY, they came up with a clever solution. By enclosing a front porch, they gained an entry, mudroom, and guest room space. Then came the geometry. "From the back, we took off a quarter of the A-frame's roof, and then we did the asymmetrical roofline that went beyond the old structure of the wall," she says, crediting contractor Jeremy Constable for his skill. "That's where we bought the most space. The bunk bed in the basement, a kitchen on the main floor, and our primary suite uptop are all in that addition."

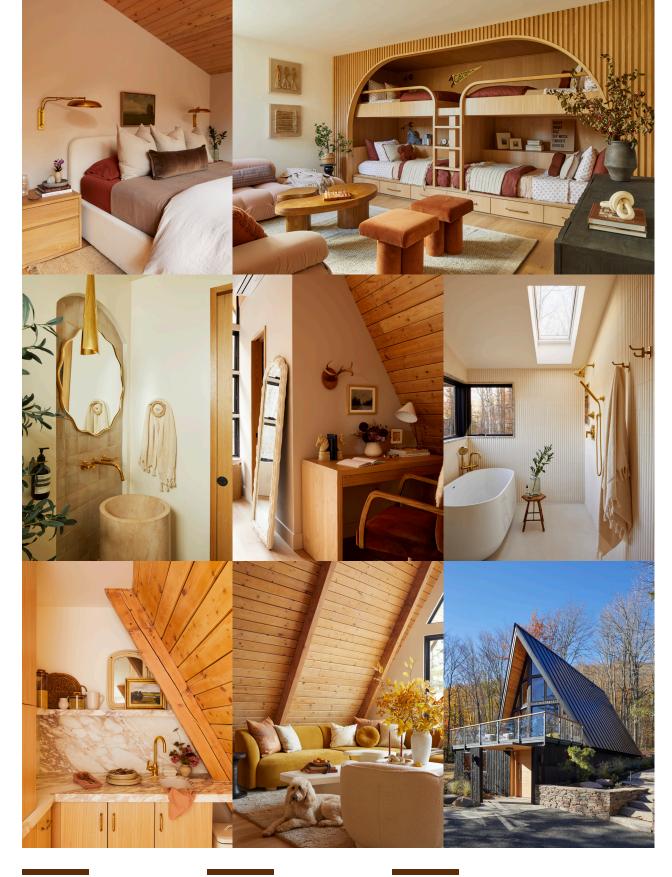
With the architectural puzzle solved, Jamie's interior vision took shape. "I started calling it 'soft modern," she says. "I wanted it to have very clean lines as a foundation, but then layer it with organic shapes, textures, and colors."

The palette was pulled from the verdant surroundings, and from the original pine paneling that was removed during the renovation, then refinished to bring out its natural golden hues. "By keeping the design within this palette and those textures," she says, "it felt like a natural extension of the environment."

The curvaceous furniture and hardwearing natural fabrics and materials set the stage for how the cabin lives. "It was important to me that people come in and feel welcomed," Jamie says. "I want my spaces to feel like you can sit down and put your feet up. Like it feels really, really good to your soul to be there. It's beautiful and it's elevated, but nothing is precious. "

Her clients—aka the Smith family—agree that the goal was met. "When we spent the first week in the A-frame after it was completed," Jamie says, "it felt so good—solid and embracing. And it feels like every nook and cranny was thoughtfully designed. We're using the space with so much intention now because we designed it ourselves."





The upper level primary and main floor bunk room are made for nesting. With bent-wood railings and paneling, the bunk beds "read as a whole piece," says Jamie, who needed the space to be TV/guest/kids' room. "That's what sparked the idea to make the bunks feel like a piece of art."

Jamie maximized small spaces with clever design. Creating a closet under the eaves made way for a desk, and a small primary bath becomes a spa when a soaking tub and shower occupy the same space, wetroom style. Lapidary Cabochon travertine tile from Clé complete the look.

Jamie wanted to return age-yellowed pine to a more natural state. After sanding, she used Bona sealer, which has a bit of white to neutralize the wood tones. "It's a magical product," she says. Enclosing the area under a terrace gained living space without altering the street-facing silhouette.

